

The Repertory

A Magazine of Plays, Players & Playgoers

January the First Nineteen Seventeen



Henry Jewett Players



The Copley Theatre



A CARD

The management of the Copley Theatre wishes to express its thanks to the press and public for their appreciation of the work which it has undertaken—the presentation of clean and wholesome drama, carefully selected from the works of leading dramatists of the past and present, by a chosen company of players.

When attending performances at this theatre or recommending our little playhouse to your friends, you can be assured that nothing will be witnessed that will offend in the slightest degree.

Our object is to give Boston theatregoers plays that will instruct as well as entertain. A weekly change of program enables our patrons to study the characteristics of the world's noted masters of the drama as interpreted by our players.

We most respectfully solicit a continuance of your valued patronage during this New Year.

HENRY JEWETT

Director

H. W. PATTEE

Manager

January One, Nineteen Seventeen



The Repertory



A MAGAZINE OF PLAYS, PLAYERS AND PLAYGOERS

VOL. I.

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NO. 2

Henry Jewett Players

Who They Are and What They Have Done

I.

Our Newcomers

MISS FLORENCE LECLERQ

MISS DORIE SAWYER

¶ Miss Sawyer comes to the Henry Jewett Players from New York, where she had been playing under Cohan & Harris management and subsequently as a member of Miss Gertrude Kingston's company.

¶ Both in this country and abroad—mainly in England and the colonies—Miss Sawyer has been prominently featured both in musical and straight comedies with unusual success. She played such parts as "Ann" in the play of the same name, "Soneia" in the English production of "Arsene Lupin," and "Miss Hook" in the smart musical play "Miss Hook of Holland."

¶ Her training has been under direction of the leading London managers.

¶ Nine months ago she completed in New York a world tour, in which she appeared in the principal cities of England, South Africa, India and Australia.



¶ She was no sooner free than she was booked by Cohan & Harris for a run in "The Intruder" at the Harris Theatre, New York. When that engagement was concluded Miss Sawyer joined Miss Kingston's company, from which she resigned to become a member of the Henry Jewett Players at this theatre.

¶ LeClercq is a name well known to the English-speaking stage, both in England and America. Arthur LeClercq, father of Miss Florence LeClercq, was a prominent member of Daly's company, and stage director for James O'Neil, producing the latter's greatest success, "Monte Cristo."

¶ Miss LeClercq received her first stage training from her distinguished aunt, Charlotta LeClercq, in England. Her initial appearance was as Kitty in "Charley's Aunt" at the Globe Theatre, London. Subsequently she appeared in many notable London successes.

¶ Her first appearance in America was in "The Passing of the Third Floor Back," Forbes-Robertson's great success of a few years ago. Then she played in "The Butterfly on the Wheel," in revivals of old English comedies, in "Alice in Wonderland," "The Happy Ending," and recently with Cyril Maude as Mrs. Terlbog in "The Baskers," in New York.

¶ Miss LeClercq's wide experience makes her a valuable addition to the Henry Jewett Players, and she will unquestionably soon find herself thoroughly at home with Copley Theatre audiences.



Our Fourth Group of Plays

This Week. **"The Odd Man Out"**

A Comedy by Harold Brighouse.
First Time in America.

Next Week. **"Man and Superman"**

By George Bernard Shaw

¶ "Man and Superman" is Shaw at the flood-tide of his versatility. It is Shaw flinging his thunderbolts of satire into the haunts of social custom in terrifying profusion. He thrusts and digs and prods in fiendish glee, with courtship his immediate objective. According to the little Irishman, it is truly man who proposes and woman who disposes. Its humor is only such as Shaw can produce.

Week of Jan. 15. **"Dr. Wake's Patient"**

By W. Gayer MacKay and Robert Ord

¶ "Doctor Wake's Patient," has been seen only once before on this side of the water. After its success abroad Nat Goodwin decided to produce it here, but changed his mind because the heroine had the opportunities of the final act and would wash out the memories the audience would otherwise have had of the star himself. Then Daniel Frohman secured the manuscript, intending to star Margaret Illington in the piece, but his brother Charles persuaded him to let Miss Illington play in "The Thief" with Kyrle Bellew. So again the production was delayed. Finally Mr. Frohman organized a special company, including Miss Grace Elliston and Bruce McRae, and produced "Dr. Wake's Patient" at a special matinee at the Garrick Theatre. It proved a great success; but as Mr. Frohman was then unable to properly cast it he laid it aside, to be

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almost forgotten in this country until the manuscript was secured for the Henry Jewett Players.

Week of Jan. 22. **"A Woman of No Importance"**

By Oscar Wilde

¶ "A Woman of No Importance," when revived in New York several years ago, brought this expression from a reviewer:—"Why it has not been offered on Broadway since its original production by Rose Coghlan is a theatrical mystery, for few of the more modern plays can touch it for wit, humor, sarcasm and brilliancy of dialogue." There is the whole story—why say anything more? Boston has not seen the great play since Miss Coghlan starred in it here just 22 years ago.

¶ All patrons of the Copley Theatre are urged to subscribe for seats for this group of notable plays without delay, thereby insuring a choice of location. Cards for the purpose may be obtained at the box office.

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